PELPUP NEWS

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Pelham PUPPETS

Marlborough, Wiltshire

LETTER FROM "PELPOP"

PELHAM PUPPETS LTD.,
MARLBOROUGH,
Wiltshire.
July, 1962.

Dear Pelpups,

I hope you are enjoying your Summer holidays and that this magazine reaches you before you go back to school. Puppets slide rather into the background at this time of the year, but the Winter term is surely an admirable time to start up the puppet interest, so may I suggest you take my magazine back with you to school, and for that matter your puppets might like to go too.

You will notice an extra amount of correspondence at the end of the magazine. This is largely due to a lively response to Andrew Corne's letter. Some agree, some don't, but the main thing is a great many good ideas have been put forward as a result. Some have suggested that the letter section be reduced in order to give more room for puppet information, but I think the letter section is most important. It gives you a chance to air your views and enables you to contact other members, and it is a measure of the liveliness of the Club. Generally the letters have been very much more interesting since the last magazine and I hope they will continue so. Letters from overseas members help considerably towards widening the scope and interest of the Club. I regret that so far we have no members from Russia, Czechoslovakia or Poland, but I am hoping we shall when the Governments of these countries and ours have sorted out their problems over trade agreements.

Thank you, Harry Corbett, for the article on Sooty's Marionette Show. Do you remember seeing it on B.B.C. Television last March? We were very pleased to show Mr. and Mrs. Corbett round our factory and I expect Mr. Corbett wished he had had his arm in a sling because he had to sign his autograph for every girl here! In case you ever wonder how many people make your puppets it's 101 in the factory and 101 out—that's 90 women and 11 men (including me) in, and 101 women (which includes my wife) who work in their own homes. We use just short of 1,000 miles of stringing thread a year—I thought you would like that statistic.

We were also very pleased to show Mr. and Mrs. Jan Dalibor round our factory and to get first-hand information about Pinky and Perky, so I asked him to write an account for you and you will find it in this issue. There are more shows coming up with new characters, so watch out for them. We all wish you and your wife, and of course Pinky and Perky, Good Luck.

You will see a picture of EILEEN EVANS' Puppet Show taken from a photograph she sent to me. I put it in because it is a good photograph and this has given me the idea to have another photographic competition. There will be a prize for any shown, but remember it must be a good sharp picture or it will not come out,

and of course it must be a picture of your puppets, showing them to their best advantage. That is two puppets for you, Eileen.

Well done, SALLY HANCOCK, for winning the play writing competition (prize, two puppets). Your play entitled "A Journey into Space" was very original and in my opinion offers a great deal of scope in respect of movement, weird creepy crawlies and fantastic scenery. CAROLINE OGLE'S "Snowie and the Genie" is second (one puppet). This is a nice play but could be improved by the addition of more incident—I mean a little more story or plot to it. It was very neatly written, and this is most important and helps if two plays are otherwise equal. I have decided to leave out the list of other plays submitted; it served no purpose, in fact it confused people because sometimes I have been asked for such-and-such a play from the list in the last issue. Again a word about the play competition—this is always open and the plays are judged before each magazine goes to print. If yours arrives just after this date then it goes in for the next judging. Please remember—neatly written, or typed if you like, name and address at the top of the play, it must be original, so don't get ideas from annuals or other books—adaptations are permissible provided they are from a traditional story or play, but the words must be your own.

Miss Slack, who runs the "Theatre des Poupées", has started a junior puppet movement in Bournemouth. They meet on Saturday morning at 10.30 at the Rechabite Hall, Kemp Road, Winton, attendance fee 1/6d. If there are any Pelpups in this area who would like to attend you will be welcome.

Gordon Deaville, Secretary for Young Puppeteers of the British Puppet and Model Theatre Guild, has an invitation for you to attend the first Young Puppeteers Week-end at Godstone, Surrey, on Friday, 21st September—well, read all about it in this magazine.

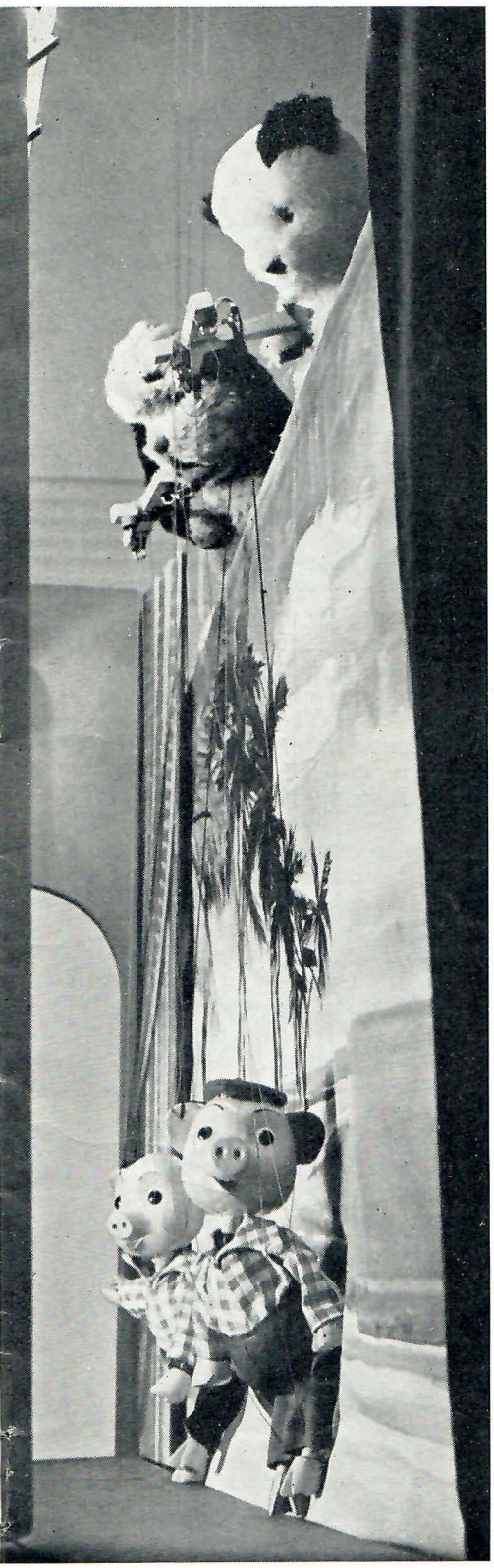
There is also an account of John Wright's Little Angel Theatre in Islington. This is the first permanent puppet theatre in London and long may it live. I am sure a lot of you would like to become "Friends of the Little Angel". You send 5/- and you are put on the mailing list for up-to-date information of the performances.

Gerald Morice, who writes fairly regularly about puppets in "The World's Fair" and "The Stage", and probably in many other journals too, pointed out to me that the name "Puppet Post", which I have used since we started the printed magazine, is used by another group. I have, therefore, gone back to the old name of "Pelpup News" and I must say I'm glad to have done so—it implies that it is your magazine.

Good luck and happy holidaying.

Yours puppetually,

PELPOP.



SOOTY'S MARIONETTE SHOW

A puppet working a puppet!—an intriguing idea, yes?

The idea, born two years ago, was, by virtue of Sooty and Sweep presenting their own marionette show apparently without human assistance, to bring them right out of the puppet class and give them an appearance of complete independence and reality.

Puppets suitable for manipulation with the two fingers of a glove posed the biggest problem, and I had no previous experience with strings, so on finally deciding to tackle the idea three months ago, the first job was to go and see the Prime Minister of the marionette world, Bob Pelham.

Looking around the fascinating Pelham Works we collected an assortment of figures amongst which, at Bob's suggestion, we included the internationally famous TV and cabaret stars, Pinky and Perky. This made the idea even more fascinating. I wrote to my friends the Dalibors asking permission to use their characters, which they readily gave. Of course, I reciprocated by saying that they would be quite free at any time to have Pinky and Perky manipulating Sooty and Sweep.

The show was presented in Sooty's own miniature theatre. Nine-inch figures were used strung for a simple rocking manipulation. Pinky and Perky opened with a simple straightforward routine to one of their own records. After business of Sooty and Sweep hauling on to the stage a grand piano (lid falling down, etc.) a pianist followed. The manipulation of this figure and his great difficulty in sitting on the stool must have made professional marionette operators weep, but the object all the way was laughs, and it didn't matter what went wrong as Sooty and Sweep could not be expected to be too clever.

Following the pianist came a boy and a girl figure doing a dance. In the middle of this act the gramophone wound down and the music got slower and slower until it finally stopped. Sweep was then seen frantically winding it up again and the music started to go faster and faster until the puppets were flying up and down madly, ending with the strings being entwined and the act abandoned in disgust.

Since no more marionettes were left, poor old Sweep had to suffer the indignity of being "strung" and worked by Sooty as a marionette until I appeared on stage and cut him down with a pair of scissors!

Practically the show presented many problems. Try holding a 9-inch puppet between the thumb and second fingers only for a couple of minutes, the first finger (Sooty's head) being bent to make his eyes focus on the operation. The strain was too much, and a curtain runner had to be fixed the length of the stage to take the weight, and the puppets strung so that their feet just touched the stage. Special shaped little finger holds had to be attached to the wooden crosses to enable them to be gripped more firmly and facilitate a good rocking action.

The show was televised from the B.B.C. Manchester studios, and three cameras were used, two to take medium and close up shots from out front of the stage and the other placed to take back stage shots. Sooty and Sweep operated over the top of the stage backcloths. I did not wish to be seen in shot with them, so I stood down behind the backcloth like a Punch and Judy set-up, and drapes, etc., had to be arranged so as to allow the backstage camera to look in from the wings and see Sooty and Sweep and the marionettes in relationship, but at the same time exclude me from vision. Naturally I could not see what was going on, so a monitor TV set was suspended *above* the theatre so that I could look up and thereby see the picture and gauge the manipulation.

Continued on page 8

PINKY AND PERKY HAVE A TALE TO TELL

Last week I heard a rumour that Pinky and Perky were back in England. For the past fifteen months I wanted to interview these two famous piglets, whose last "live" television appearance in this country was in "Sunday Night at the London Palladium" in January 1961. I knew that "Pinky and Perky's Pop Parade" series, which we saw during last summer, was only a repeat of the telerecording which they did in 1960, and that in fact they were in America—in Las Vegas, Nevada, to be precise—where their season was being continuously extended by popular demand. So I was sure I would hear some interesting news, and I wasn't disappointed.

Here, then, "straight from the piggies' mouth" (to coin a phrase), is what I have learned about their highly successful stay in America.

When Pinky and Perky left England at the beginning of January 1961, they thought they would be back in three months' time. That's what the contract was for: twelve weeks at the Tropicana Hotel in Las Vegas. However, it came as no surprise for me to hear that the American audiences took them to their hearts right from the start, and that after only four weeks of their stay the management of the hotel asked them to stay indefinitely. Actually, they stayed at the Tropicana Hotel for full eleven months—and that for little piggies is a very long time, believe me—and they left only because, first, they were asked to come for Christmas to the Americana Hotel, Miami Beach, Florida, and second, they were getting awfully homesick.

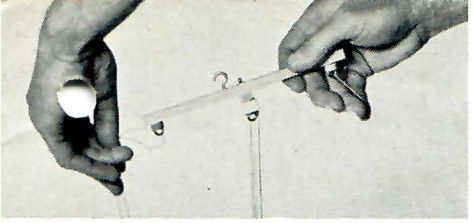
However, let me tell you all in the proper order: When Pinky and Perky settled down in Las Vegas for what they knew would be a very long time, immediately they started looking round and finding out what interesting places they could go to and what events they could see. And believe me, there was plenty of both. Understandably, they do not really care for night life, so they started exploring the surrounding desert instead, which they found very exciting, especially in early spring when it was covered with blossoms of all colours. They never saw a cactus in their lives before, and here they were in all possible varieties, and all blooming in the most wonderful shades of colour. It was difficult to say which was the more colourful: the flowers or the rocks of the Colorado River canyons which, at sunset especially, shone with the blazing hues of reds and yellows. The most colourful of them all, the Valley of Fire, some fifty miles north of Las Vegas, they visited several times, and here they found also prehistoric petroglyphs and remnants of ancient Indian cultures. Colorado River itself, which, thirty miles from Las Vegas is spanned by the famous Hoover Dam, forms a huge lake called Lake Mead, and it was a real adventure for Pinky and Perky to go for a ride in a motor boat up the lake and deep into the narrow canyons which only a few miles further in Arizona territory open into the vast region of the spectacular Grand Canyon. In the opposite direction, in the heart of the Mojave Desert, they discovered Warm Springs, a large oasis steaming with vegetation, where large pools of water were just right for bathing and the numerous palms offered soothing shade. It was on the way back when they ran out of water, the fan belt of their little car broke, and they were stuck right in the middle of nowhere, with the temperature at 120°F., and were rescued in the nick of time by a passing car—just in time for the evening show. After this thirsty experience they were ever so careful, and never went into the desert again without an escort, at least not in the heat of summer.

In Las Vegas itself, though, there were so many things to see that they didn't really mind. Every Sunday afternoon they went to see a Rodeo, and what fun that was. They liked it so much that they decided to film it all so that they could show it to children in England on TV. And with the Rodeo film a new idea was born: they would film other interesting things during their stay in America and call it "Pinky and Perky's American Journey". So busily they got to work. And from what I have heard these travelogues are most promising indeed. There are two films from the American Southwest, showing how people live and play there, and once a year during the Helldorado Days festival portray the customs of the old Wild West, with the authentic old-timers, sheriffs and outlaws, Indians and gold prospectors.

And there are, I understand, another three travelogues which Pinky and Perky shot in Florida. They could have made another ten, they told me; so picturesque and fascinating is Florida, that they certainly were not short of subjects—only short of time. So they had to limit their filming to the most southern part of the country with its Everglades and Cypress Swamps, and the wildlife in them. However, they hope to be back in America in 1963, and they will be shooting more travelogues —and in colour.

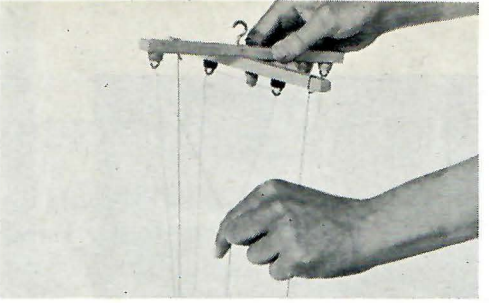
Inevitably the time came when they had to leave America and return home to England, where so much work has been awaiting them. The voyage on the s.s. United States was calm and pleasant, and Pinky and Perky arrived in England refreshed and ready for work. Naturally, I was most anxious to find out when we shall see them again on TV, and they assured me that it will be definitely next November, when their new series "Pinky and Perky's Pop Inn", on which they are

Continued on page 8

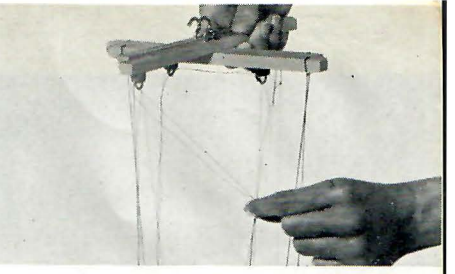


"HOW TO HOLD" PAGE

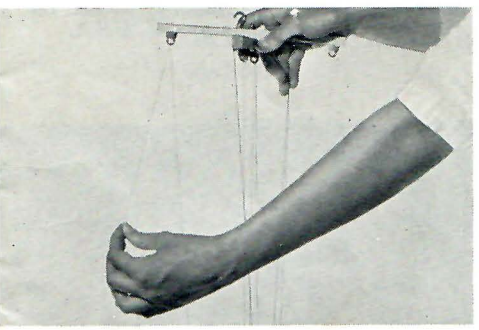
To make her nod, push back string out. Lower front of control and raise hand strings until her head tips forward. Rock control and she shakes her head.



Fritzi dances. Take left leg string and right hand string and raise slowly, then pull down slowly (with same grip) until right leg and left hand raise. Now pull up and bounce the control, pull down and bounce again.

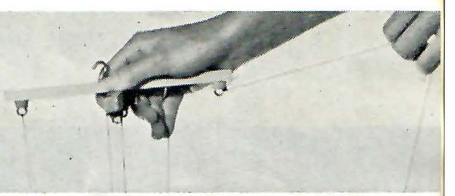


To make two puppets dance together. Hold both controls interlocked in one hand. Take both left leg strings and both right hand strings and perform as though dancing one puppet.

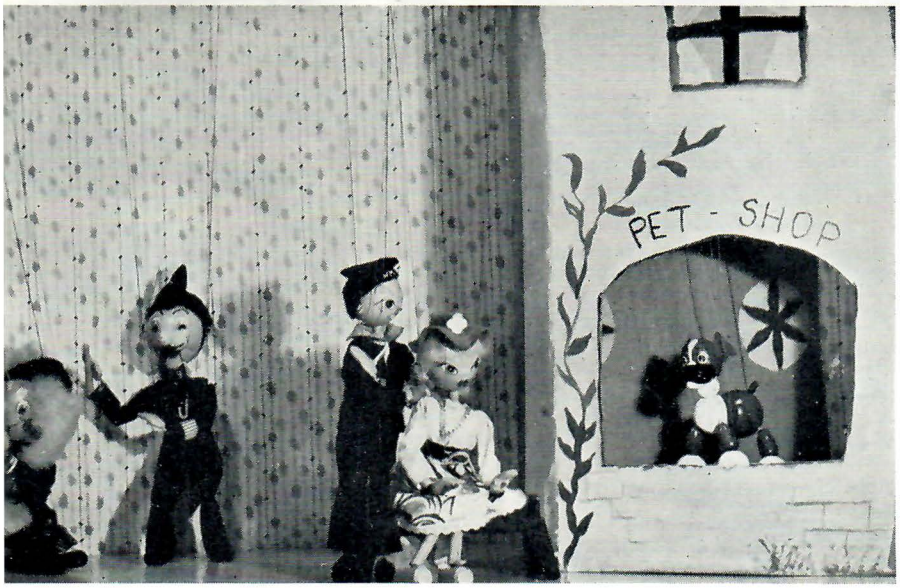


The two middle strings operate the mouth. Push these back with fingers of hand that holds control. (Hold puppet in front of a mirror to get best view). Pull out hand string with other hand to raise broom.

To make Witch fly on broomstick, tie extra string to broom, allow plenty of slack and attach other end to back of control. To mount broomstick she steps over this string, then you pull until she is in a nice riding position.



Here you see the left hand holding up this extra string, which is attached to the back screweye on control. Your right hand can operate her mouth as shown above.

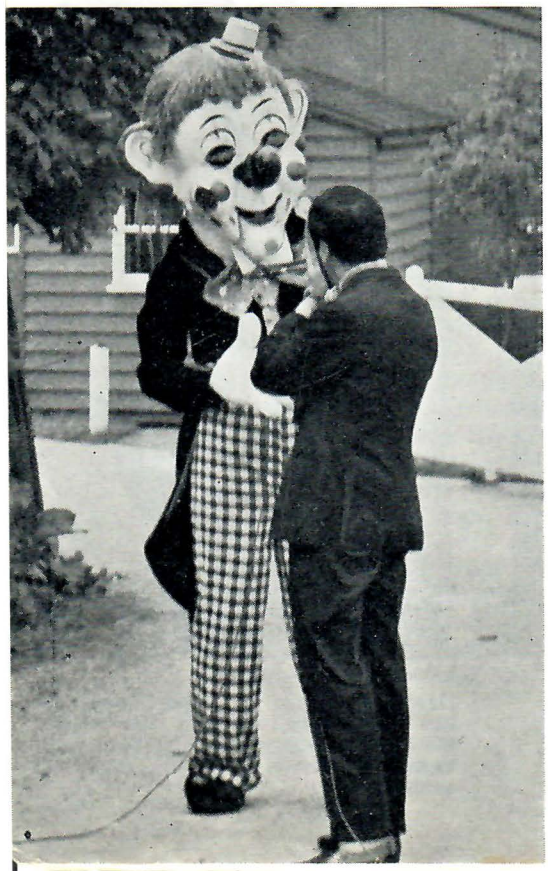


PHOTOGRAPHIC COMPETITION

Sent in by Eileen Evans, showing her puppets. Mitzi sings "How much is that doggie in the window?"

WHAT'S NEW?

The new Gepetto and Pinocchio from the original Italian story. Unfortunately we can no longer send Disney characters to U.S.A.



BIMBO GREETS ITV

These were only snaps so I must apologise if they don't come out very well, but it gives you an idea of the shock that Terence Carroll must have had when he came to do a story about our factory for "Day by Day" ITV. I dressed up in this Bimbo outfit and greeted him and his team at the door. I asked him if he'd come to see over the factory, so in the second picture you see me leading him in. The mouth and the eyes in the head mask are controlled from a gadget in each hand, so that the mouth can be made to work exactly with your voice — result very effective and Mr. Carroll confessed he was dismayed at the greeting!

YOUNG PUPPETEERS WEEKEND, 1962

The British Puppet and Model Theatre Guild is pleased to announce its first Young Puppeteers' Weekend which will be held at "Surrey Crest," Godstone, Surrey, from Friday evening, 21st September, to Sunday evening, 23rd September.

THE PROGRAMME aims to give a general introduction to a working knowledge of Puppet Drama by practical work and instruction. The instructors include Mrs. Violet Philpott, tutor of the Educational Puppetry Association, Mrs. Hilary Boynton, tutor at the Kingston-upon-Hull Training College, and Mesdames Rosalind Thomas and Elizabeth Prysor-Jones, of the Guildhall School of Music and Drama. Mr. James Richardson, modeller to the University of Cambridge, will give a talk on "Modelling for the Puppet Theatre." It is hoped to include in the programme a really first-class show by experienced performers so that participants can see what can be done. Near the end of the weekend a demonstration will be given by the participants to parents and friends who care to come along. This will not be a polished performance, but a demonstration of work done during the weekend.

Participants should wear comfortable working clothes giving freedom of movement and girls should wear flat shoes. Each participant will be asked to bring a puppet with them.

FEES. The fees for Guild members are for a Young Puppeteer of 14 years and under 25 years £3 3s. od., and for a Junior Member under 14 years of age £2 10s. od., including full board. Members of the Pelpup Club who are not members of the Guild may attend on payment of an additional instruction fee of 10/6d.

Application forms are obtainable from The Secretary for Young Puppeteers, The British Puppet and Model Theatre Guild, 10 Drapers Gardens, London, E.C.2, and should be returned with full payment to the Registrar at the address on the form as soon as possible; a maximum number of 30 young people can be accommodated. A copy of the special programme, which includes full details of "Surrey Crest" and of transport, will be sent to all those booking. The weekend is for unaccompanied young people only. Applications for non-residential and one session attendance at the weekend can not be accepted.

"Surrey Crest" is a modest, but comfortable, holiday centre in the midst of the Surrey countryside, and the Young Puppeteers have exclusive use of the centre for the weekend. The food is excellent. Bedrooms are arranged for two or three people. The return fare from London, not included in the fees, is approximately 12/- return full fare.

Mr. Gordon Deaville, the Secretary for Young Puppeteers, will organise and conduct the course and supervise the participants; Mr. and Mrs. W. Meacock, adult members of the Guild, will take care of the welfare of the young participants; and the registrar, Mr. Tom Howard, will be responsible for accommodation, food and financial matters.

GORDON S. DEAVILLE,
Secretary for Young Puppeteers.

THE LITTLE ANGEL THEATRE

14 DAGMAR PASSAGE, LONDON, N.1.

London's latest and most unusual theatrical project is the Little Angel Marionette Theatre, the first of its kind to be opened to the public for over 100 years.

The ancient art of the marionette is coming back into favour, stealing into the hearts of all those who see possibilities in stylised drama set in the realm of fantasy.

The Little Angel is in quaint, historic Islington. The building was a bomb-damaged Temperance Hall standing in ruins until two years ago. It is now re-roofed and well equipped with 80 seats in a raked auditorium giving perfect visibility. The small stage has settings and lighting which might well be the envy of many a life-sized establishment.

The characters, of which more than 50 form the troupe, average 26 inches in height (approximately one-third human size). They play the parts of peasants, witches, devils, comely young maidens and dancers, both European and African. Made with meticulous care, they move in their beautiful costumes (those that have any) with graceful, flowing ease.

They are the pride and inspiration of John Wright's company, a band of dedicated young puppeteers who have roamed across the face of England and the Continent in the years since the war. They have also toured Southern Africa and have visited the Rhodesias, Nyasaland and the wild deserts of South West Africa. In 1960 they were invited to an International Festival in Bucharest where they were awarded a gold medal for one of the plays which will be in the repertoire this summer in London.

They now form the resident company of the Little Angel Theatre where they hope to develop their well-practised art still further.

Visitors to London this year will be able to see performances at the Little Angel from June 5th to the end of August, each evening at 6.30 p.m. and 8.30 p.m., Sundays excepted. Three plays will be presented—"The Wild Night of the Witches," "Mak the Sheep Stealer" and Oscar Wilde's "Salome."

"FRIENDS OF THE LITTLE ANGEL." If you have not already done so, send 5/- subscription and become a "Friend." You will be on the mailing list, receive booking preference and be let in on experimental shows and various junketings.

Sooty's Marionette Show—*Continued*

In between acts I had to get rid of the puppets, jump smartly down from my soapbox and be standing there cool and collected to announce the next item when the backcloth went up to reveal me in vision. After the announcements the backcloth would come down again—up smartly on to my soapbox—and another set of puppets were on. Three acts, plus business with Sooty and Sweep, gramophone, and announcements was timed into 10 minutes, so you can imagine the frenzied activity behind scenes.

The small gramophone had to be made specially with a geared electric motor and rheostat incorporated so that the turntable could be slowed down to zero, then quickened up again as needed. Music for this effect was taped beforehand by the B.B.C.

In the 10 years of televising more than 300 programmes on B.B.C. I would say that this show gave me most headaches, but the personal enjoyment and satisfaction in presenting the finished product, plus the subsequent enthusiastic reaction from viewers, made the effort more than worthwhile. I must say, however, that it will be a long time before Sooty persuades me to help him with another marionette show.

Pinky and Perky Have A Tale To Tell—*Continued*

working now, will be released by the B.B.C. And they hope their America Travelogues will be shown before then, probably in October.

I found it always difficult to resist their peculiar charm, so when Pinky and Perky asked me if I would mention their new record which has just been issued, I promised I would. So you lovers of Pinky and Perky records, who have helped to bring their last Christmas records to the EP's Top Twenty, here's good news: Columbia has just released a new EP called "Pinky and Perky Out West", which includes such old favourites as 'Davy Crockett' and 'Ghost Riders in the Sky', rendered all in the inimitable P & P style, and all admirably suitable to mime to with your own Pelham Pinky and Perky. On the sleeve of this record, by the way, is a beautiful photograph of cowboys Pinky and Perky, surrounded by horses on a Western ranch.

PUPPET PLAYS

THE JOURNEY INTO SPACE

By SALLY HANCOCK

ACT I, SCENE I—The garden of Professor MacBoozle. A large rocket is centre stage.

MACB.: **De-dum, de-dee, oh bother, it's gone wrong. Tra-la-la, nearly finished—there!**
(*Enter wife*).
MACB.: **Don't you think it's lovely?**
WIFE: **Yes dear, very artistic. One thing . . .**
MACB.: **Yes?**
WIFE: **What is it?**
MACB.: **I should have thought anyone with any sense in their heads could see it is a rocket.**
WIFE: **Yes dear, now you come to tell me, I can see it's a rocket.**
MACB. (*business-like*): **Now you had better go and pack up some sandwiches and fruit in a basket, as we are going for a trip in my rocket.**
WIFE: **Oh, dear me, no!** (*she shakes her head*) **I absolutely refuse to sit in that 'thing' and go 'bleep-bleeping' round the earth. No, no, no!**
MACB.: **But it is perfectly safe, my dear, because it has all the latest gadgets in it. Safety belts, spare air tubes. The lot!**
WIFE: **Well, I'll see. If I feel I can do it tomorrow, I shall, but if I feel I can't, I shan't.**
MACB.: **Very well, we will see. But we had better get some sleep, as we will be up early tomorrow.**

CURTAIN

ACT I, SCENE II—The next morning, in the garden.

MACB.: **Are you ready, dear? Have you got the food?**
(*Enter wife*).
WIFE: **Yes. Right; how do you get in?**
MACB.: **Oh, it's very simple. You just walk up these steps here** (*he points to them*) **and sit in your seat. You have also, you will find, safety belts which you have to fasten. In you get, dear.**
(*Wife gets in the rocket*).
MACB.: **Are you ready? All right, I'll get in. Are you ready? Off we go!**
(*Roar of engine, and they slowly rise*).

ACT I, SCENE III—On the moon. The rocket has just landed.

MACB. (*he and his wife get out*): **Here we are! Now, where do you think we are?**
WIFE: **Er-er-Timbuctoo?**
MACB. (*patiently*): **No dear, the moon.**
WIFE: **Oh!**
MACB.: **Now dear, shall we go sightseeing?**
(*Wife tries to walk, but starts floating*).
MACB. (*frantic*): **Come back, dear, you forgot your weighted boots!**
WIFE (*in the distance*): **Here I come!**
MACB.: **Dear, you must never go without your weighted boots, or you will start floating again.**
WIFE: **I shan't forget again.**
(*MacB. puts them on for her*).
MACB.: **There we are! Don't you feel better?**
(*Space ship comes down behind MacB.*)
WIFE: **Yes, dear. I don't want to interrupt you, but there is a large, glowing, blue space ship alighting behind you.**
MACB.: **Oh!** (*he turns round*) **Help, help!**
WIFE: **Gracious me, calm yourself, dear.**
(*A monster comes out of the space ship, which rises out of sight*).
MONSTER: **Do not be afraid. I am a servant of the King, who dwells in a large mansion facing the city of Ollskinsky. We are a very peaceable race, but we always take special interest in Earthlings.**
MACB.: **Do you get other races here as well?**
MONSTER: **Oh, yes! Martians, people from Venus, Saturn, Pluto, Jupiter, the lot. I must show you round some day.**
WIFE: **Why not now?**
MONSTER: **All right, then. Come along!**
(*They all exit as—*)

CURTAIN

ACT II, SCENE I—The monster is showing them round.

MONSTER: **Now, here is the City of Tillyso-so, where there is the famous monument to King Legree. He had a great liking for Bongs, which are a sort of cake. He had quite a few things made up of Bongs.**
WIFE: **We should like to sample some, shouldn't we?**
MACB.: **Yes—certainly!**
MONSTER: **Now you will come to the palace of King Jekylly, who rules the Moon and Planets.**
WIFE: **We should love to meet this King.**
MONSTER: **Now, when you get there, you must enter on hands and knees, but you must be very careful not to displease him, or else he will throw you into the dungeons. He also likes riddles.**
MACB.: **Oh!**
MONSTER: **Come, then!**
(*They all exit as—*)

CURTAIN

ACT II, SCENE II—The King's Throne room, his palace.

MONSTER (*from off-stage*): **Now, remember what I have told you.**
WIFE (*off-stage also*): **Yes.**
(*They enter and go to the side*).
MONSTER (*whispering*): **Now you will have to wait your turn. There is another person before you.**
1ST MAN: **Your Majesty, here is a riddle. Do you know what you must do before you get out of a train?**
KING: **You know that if I guess right, you are thrown in my dungeons?**
1ST MAN: **Yes, sire.**
KING: **Well, you must get *in* a train! Seize him, men!**
WIFE: **I don't like this at all.**
(*The men seize the man and take him away*).
MONSTER: **It's your turn now. In you go!**
(*They both crawl up to the King*).
KING: **Well, let's hear your riddle. If I guess right, you are thrown in my dungeons.**
WIFE (*very nervously*): **Y-y-yes, S-s-sire.**
MACB.: **What lives in winter, dies in summer, and grows its roots upwards?**
KING: **I know! An icicle! Seize them!**
(*They are taken away as—*)

CURTAIN

ACT II, SCENE III—In the dungeons.

WIFE: **Well, we're in a fine state now, aren't we?**
MACB.: **Yes, but let's think of a way to get out of here.**
WIFE: **But there *is* no way out!**
MACB.: **Let's try to dig a hole in this earth floor.**
WIFE: **All right, but I'm sure the idea won't work.**
MACB.: **You're going to have to dig with your fingernails.**
(*Slowly close curtains and open again*).
WIFE: **Oh! We've been digging for two hours, but we've dug under the door.**
MACB.: **All right; we are ready for our escape. Now quietly crawl under the door.**
(*They both exit*).

CURTAIN

ACT III, SCENE I—They are out of the prison and running towards their rocket.

MACB.: **Hurry, dear. The people of the palace are running after us.**
WIFE: **I am running as fast as I can.**
MACB.: **Quickly, get in the rocket. I'll follow you.**
(*They both get in and their rocket rises*).

CURTAIN

ACT III, SCENE II—In the garden.

MACB. (*getting out*): **Wasn't that exciting, dear?**
WIFE: **Yes, very!**
MACB.: **Would you like to do it again?**
WIFE: **No, thank you! And another thing—**
MACB.: **Yes?**
WIFE: **I never want to see another rocket again!**
(*She exits as—*)

CURTAIN

Production Notes:
1. The *first* Moon Monster can be a skeleton.
2. In Act I, Scene III, when the space ship alights, play sinister music.

SNOWIE AND THE GENIE

By CAROLINE OGLE

Characters

SNOWIE
AUNT BELLA
MILKMAN
JURYMAN
A GIRL used as a NARRATOR
FARMER COBBLE
A JUDGE
GENIE

(*Performed in front of the curtains*)

NARRATOR (*enters right of stage*): Good afternoon, everyone. Today we are going to produce a new pantomime entitled "Snowie and the Genie" which is based on "Aladdin" and also "Snow White." I think you all will see a few similarities in the play. Well, so much for that, and on with the show!
(*She exits right*).

SCENE I (also performed in front of the curtains)

AUNT BELLA (*enters right; she speaks with a wicked voice*): **Ha! ha! ha! My niece Snowie is coming to stay with me tomorrow. I know I shall find my opportunity to kill her while she is here. But I can't do the dirty work myself. Now, who can I get to do it?**
MILKMAN (*off stage*): **Milko! Milko!**
AUNT: **There is my solution. I know a little fact that will persuade him.**
MILKMAN (*enter left, walks towards Aunt*): **Mornin' Mam, lovely mornin' ain't it?**
AUNT: **Yes, it is . . . Would you do me a favour?**
MILKMAN: **It depends what it is, don't it?**
AUNT (*hurriedly*): **Will you murder my niece?**
MILKMAN (*jumps backwards*): **Murder yer niece, whatever for?**

AUNT: **I have my reasons. If you don't, the Judge shall certainly hear who was responsible for that car theft a few months back.**
MILKMAN (*shocked*): **Don't tell 'em, Mam, please . . . O.K. I'll do it for £110.**
AUNT: **Done! Come, I will tell you my plan.**
(*They exeunt right, muttering; the audience does not hear the plan*).
SCENE II—A living-room, with water-pitcher left of stage (a large jug would be excellent for this); and also a picture on the wall.

CURTAIN

AUNT BELLA (*centre of stage*): **Dusting, I'm fed up with it, day in day out. I don't know** (*sighs*) (*soft tapping is heard off stage*) **What is that? Why, it must be my niece Snowie already.** (*loudly*) **Come in, my dear.**
SNOWIE (*enters left*): **Hello Auntie, it is so nice to see you. I have left my luggage in the hall. Is that all right?**
AUNT: **Yes, of course it is. Come in and make yourself at home. By the way, I have arranged for you to go with the Milkman on his round. I thought it would be an excellent opportunity to see the village. Well, I'll go upstairs and unpack for you. Perhaps you would like to look around.**
(*She exits right*).
SNOWIE (*moving towards the picture*): **Thank you, Auntie. What a beautiful picture! I am sure it must be an antique. I wonder who painted it?**
(*While she is speaking, the Genie climbs out of the pitcher. Snowie turns around*).
SNOWIE (*surprised*): **Oh! Who are you?**
GENIE (*slowly and sedately*): **I am the Genie of the Water Pitcher.**
SNOWIE: **Of the what?**
GENIE (*more naturally*): **The Water Pitcher . . . I have come to warn you of your Aunt.**
SNOWIE: **My Aunt! What on earth for?**
GENIE: **She is a wicked woman and intends to kill. But, behold, here she comes. I must be gone. Beware!**
(*The lights go off and when they come on again the Genie has gone and Aunt Bella is entering right*).
AUNT BELLA: **The Milkman should be here any minute now** (*a knock is heard off stage*) **Why, here he is. Bye-bye Snowie, have a nice time** (*she chuckles wickedly*).
SNOWIE (*exits left*): **Good-bye, Auntie.**

CURTAIN

SCENE III—Woods

CURTAIN

(*Snowie and Milkman enter left of stage*).
SNOWIE: **Phew! I am hot. Could we sit down a minute?**
MILKMAN (*both sitting down*): **Yes, of course. Must be the hottest day of the year.**
SNOWIE: **Why are we coming in this wood?**
MILKMAN: **Well-er-well, yer see, there's an ol' lady in 'ere and she 'has to 'ave her milk, don't she?**
SNOWIE: **Yes, I suppose.**
(*Suddenly the Milkman jumps up and pins Snowie to the ground as if to kill her*).
SNOWIE (*screaming*): **Help! Help someone! Help!**
(*The lights go off and when they come on again the Genie is seen in the centre, by the Milkman*).
(*The Genie startles the Milkman and he jumps up frightened*).
MILKMAN: **Who are you? What d'yer want wi' me?**
GENIE: **Quiet, man, otherwise I shall blow you up with the dynamite I have in my pocket.** (*to Snowie*) **Run child, and get Farmer Cobble I saw walking down the road.** (*exit Snowie left*) (*to the Milkman*) **Sit down and be quiet.**
FARMER COBBLE (*off stage*): **Is this the man who tried to kill you, Miss?**
SNOWIE (*also off stage*): **Yes, that's him!**
FARMER (*enters left*) (*the lights flash of yet again and when they come on the Genie has disappeared*): **Come on to the Police Station, you. I hear you have tried to commit murder. Is that right?**
MILKMAN: **It weren't all my fault. I was bribed by 'er Aunt. Don't take me to the station, please don't take me.**
FARMER (*pushing the Milkman*): **Come on!**

CURTAIN

SCENE IV—Court-room. The Judge is seated in the centre of the stage. The Milkman and Aunt Bella are standing on the right of the stage. Muttering is heard off stage, when—

CURTAIN

JUDGE: **Well, Jury, have you come to your verdict?**
JURYMAN: (*enters left of stage*): **Yes, Your Honour, we find them both guilty.**
JUDGE (*standing*): **Then I sentence them to life imprisonment.**
MILKMAN and AUNT: **Oh no! Please, please, no!**
JUDGE: **Yes!** (*to Juryman*) **Take them to their cells.**
JURYMAN: **Yes, Your Honour.**
(*Juryman, Milkman and Aunt exeunt right, when—*)

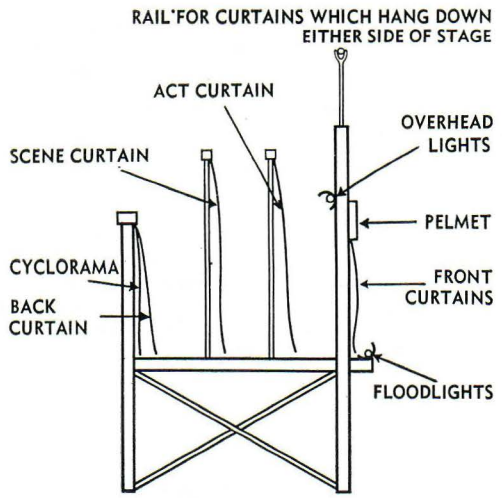
CURTAIN

NARRATOR (*enters left in front of curtains*): Well, I hope you enjoyed our play, but I expect one point is puzzling you: Why did Snowie's Aunt wish to kill her? The answer is very simple. When Snowie's Grandfather died he left her all the money he possessed. In his will he also stated that if Snowie died before she was 21 years of age the money would automatically become Aunt Bella's. Twenty-one was the age when Snowie would be allowed to do whatever she wanted with the money. Well, Aunt Bella wanted this money so much that she decided to kill her niece. I am sure that has made that fact a little clearer for you and hope you really enjoyed our play.

THE END

PELPUPS WRITE

ROBERT BINDER, *New York*—. . . I am also in the process of rebuilding and enlarging my stage. When finished the stage will have a proscenium opening of 2ft. x 4ft., with a front screen hiding the puppeteers, etc. of 6ft. x 8ft. The stage floor will be 2ft. off the ground and will measure 3ft. x 4ft. The back support of the stage floor will be extended to act as the puppeteers' rest, backing for backcloths and place for hanging puppets. The back support will also carry a curtain rod with black curtains so that these can be drawn over the sky-blue cyclorama for night scenes or other dark settings. Aside from the front black velvet curtains there will be two other curtains working on traverse rods, cutting the stage into three acting areas, for ease in scene shifting. These curtains will be changed according to the show, e.g. in the "Wizard" one curtain will be green for backdrop in some of the Emerald City scenes and the other curtain will be painted to represent the forest. Naturally, the rods for these curtains will be high above the stage so that they don't interfere or catch with the strings.



In all, it should look something like this:

Although it hardly looks it, this stage *is* portable and folds into a screen 2ft. x 6ft. for packing aside from the miscellaneous wooden parts and curtains. The stage takes about 30 minutes to erect.

The puppeteers will stand on a 4ft-long bench at the back.

The wings will project from the supports bearing the stage curtains.

RICHARD GISHLER, *Alberta, Canada*—I've had my best character ideas ever: four musicians—a pianist, black coat with tails and fuzzy white hair; a drummer with blond wavy hair and a confident grin on his face; a violinist dressed like the pianist, only with long black hair which would flop around when he played; and a bass fiddler (but I'm not sure how he would be dressed).

These puppets could be used to do any number of things such as play sad music just as the lover leaves the heroine, or give rousing introductory music to a puppet show. They could be used individually or all at once or any combination of them. Of course, they would be sold *with* their instruments.

A friend of mine who is also a puppet fan and has six of your puppets came up with an excellent idea. He suggested that at the end of each year you discontinued the five puppets which were selling the least and took five suggestions for characters from Pelpups which you could make up. This would keep up fresh interest by all the members and would encourage Pelpups to write in suggesting more characters. You could even print the, say, 50 best character ideas with a very brief description of each, in the Puppet Post and have all members vote for the one that they like best. You could then make the five that got the most votes. Why don't you go in for mysterious characters like magicians, talking trees, bats or ghouls for the witch? Or why not make a different witch who could either be related to or a rival of the present witch? How about some more characters from other lands such as Mexicans, Chinese, East Indians, exotic dancers in silk costumes, or an old emperor in silks and satins puffing on a water pipe and sitting on a gay lot of coloured silk cushions.

I hope you like my ideas and plan to use some.

GARY HABERMAN, *New York*—I have made a puppet stage from an old radiator cover, taking out the screen. I painted it and put in small floodlights. I even sewed my own draw drapes from my mother's old living room drapes. I also painted different scene changes.

RICHARD GISHLER, *Alberta, Canada*—Regarding the letter of criticism written by Andrew Cornes, I think he has made some very good points: the props, extra characters, scenery, etc. I have thought up a few characters which I think would be quite useful. I think you should manufacture one or two plain, ordinary business men in ordinary suits. How about some Oriental or Egyptian characters, such as a Sultan and some gorgeous dancing girls (the Turkish type would fill the bill). These characters would make it possible to put on elaborate Oriental plays. Would is be possible for you to make a "Merlin"-type magician with a tall pointed cap (dunce variety), with stars and moons on it, and a long flowing robe which would reach the floor? One puppet I'm sure would make a hit would be a ghastly ghost with a skull for a head and a white cloth (very thin and possibly transparent) which goes over its head in a kind of hood and sort of "floats" down to the ground. The

effect of this puppet would be increased if it had a very long skinny hand protruding from the cloth. I don't think this puppet should be hard to make, as it shouldn't have a body—just a head and a hand or two. How about a creepy woman to go with the ghost? I think you can imagine the type: with black dress, black hair, big black eyes and a black heart.

I should like a list of the puppets you have that are not listed in your catalogue.

R. YOUNG—I have not given any shows lately but hope to produce a play by J. B. Priestley, written primarily for model theatre production, with flat puppets. It is called "The High Toby" and is about highwaymen. Owing to low funds I have not bought any puppets lately, but have made them. I make a wire skeleton out of 19 gauge wire and build up a face with "Pyruma" fire cement. The hands and feet are cut from lead and when finished and clothed, quite a professional looking puppet appears. Other Pelpups might like to try making puppets by this method. I run all my theatre lighting off a 6-volt transformer, which is very effective. All the lights are dimmer-switch operated and by mixing various colours really good effects can be obtained. To save overcrowding behind the theatre I record the script before the show on my home-made tape recorder and if rehearsed carefully beforehand this works very well. Also, the music can be recorded together with the script, which saves putting records on while operating puppets. As the tape lasts the whole show can be run by one person only. Other Pelpups will probably not be able to afford tape recorders but the Gramdeck tape recorder at 10 gns., which uses a gramophone as a motor and a radio as an amplifier, is a very good buy.

ANN MALCOLM—Here at school, we have also started a Puppet Club. I am Captain, Penny Maden and Joanna Brown are Stage Managers, Sacha Carter and Cressida Jelf are Script Writers, and Carolyn Bradshaw and Dylis Ashworth are Directors. We are hoping to perform a play. In January we performed a ballet in front of the staff and some children. We made it up ourselves.

JANET BELL—We are paying subscriptions each meeting and soon hope to buy a puppet with the funds. We have acted one of the plays you have published in your magazine, except that we changed it into a comedy. We had great fun acting it with our puppets. My brother did the lighting with a torch, which was very effective with the rest of the room in darkness.

SPENCER WILLIAMS—Since I last wrote we have had great success with our own version of "The Music Man." I have a number of "hints" other members might like to take. Firstly, a very simple revolving stage can be made by getting a circular piece of cardboard (as stiff as possible) and just drawing-pinning it to a bit of hardboard. Gauze effects can be made with material known as Tarleton (2/6d. per yard). This is "solid" with black material behind it, but becomes transparent when this is taken away. It is very effective and makes a good overture curtain.

CAROLYN and LINDA ATYEO—Our collection of puppets started when we were on holiday in London and visited Hamleys. We saw a special "Pelham Puppet" counter and bought two puppets, Mitzi and Wuff. When we got home we took our puppets to school and started a craze! Now almost every girl in the school has bought a Pelham Puppet of one sort or another!

EILEEN EVANS—I have already given six puppet shows, using my six puppets and my friend's five. Our variety show has proved so popular that my dancing teacher introduced a puppet item in our town's annual pantomime and that consisted of eighteen children using string puppets.

GERALD HILL—As you may (or may not) know, I have always been a "Disney" fan, and last year I went to see his "Sleeping Beauty" and immediately started to copy all the illustrations I could find of the characters in preparation for a show. I am now busily making the cast—a huge one—but have no effective head material, so could you please send me 1lb. of your Fibrenyle. I enclose P.O. for 5/-.

DAVID KRAM—The scenery is not very good because the backcloth is only paper; I am certain it would sell better if you made it out of cloth (not the wings, though). I thoroughly agree with the writer about the string puppet stage. It is *much* too small and the curtains are neither thick nor heavy enough.

When I was eight, a Pelham Puppet stage and two string puppets were given to me for Christmas. A friend and I am now busily converting the stage. We have increased its depth to three feet and have split it into two parts, separated by a drop curtain. This may seem stupid in a puppet theatre but I am sure it will work. We have also added some lighting and are going to build a proscenium. When the construction work is finished I hope to produce a grand puppet show, even though there will be only four people doing it. Our greatest problem at the moment is where to get a tape recorder, because it is going to be very difficult without one.

GEORGIA RUNACKLES.—I am 12 years old and would like a French penfriend (boy) of 12–13 years old who is interested in puppetry, ice-skating, reading and fretwork. If he is not interested in these things but is still willing, then I will have him.

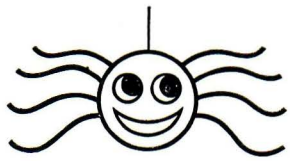
PAULINE CROSS, *S. Rhodesia*—I was very pleased with my December 1961 Puppet Post, but several puppet friends and myself strongly disagree with Andrew Cornes' letter. If he is going in for "fairy tale" shows it is understandable that he needs old kings and queens, etc. However, every puppeteer has different ideas on production and in my experience the animal puppets are by far the most popular with all ages. With the help of my father, I have always painted my own back-drapes to suit my own requirements. I suggest to Andrew Cornes he does the same, as not only will he have exactly what he requires but he will find—it's fun! I found, too, your string puppet theatre a bit small for what I really wanted, so my friends and I made a large one quite cheaply. I have been producing shows for over three years and you can imagine my delight when I was asked to give a short puppet show on TV. I put on an adaptation of "Green Door," using Donald Duck as "lead" and the Skeleton for surprise effect. At another show, Sir William Powlett was intrigued with the animals, especially Donald Duck. To prove how popular your puppets are, my mother is my other operator and father is our handyman! In conclusion, we Rhodesians agree with some of Andrew Cornes' suggestions—the Country Squire, Teenage Boy and Girl, Crook and Father Christmas would be ideal.

I would very much like a boy penfriend (17–18 years) in Germany, Norway or Sweden. My hobbies are puppetry, fencing, collecting film stars and pop records.

MANDY HYMAN—Although I love and admire your adorable puppets I would like to make some suggestions for improving the collection. Firstly, I think a St. Trinian-type schoolgirl would be a good idea—skinny with skimpy plaits, owly specs., knobbly knees, and a hockey stick. Also, as you have all the other characters, the lovable chimp from "Supercar." My next idea is, I'm afraid, rather ordinary—two modern, everyday children. Also a tall, thin, gaunt, typical school mistress, with grey wispy hair in a bun, pince-nez, etc. Also a fat, cheerful Mrs. Mop, mop in hand, a beat-nik, a pop singer, a horribly over made-up young lady of fashion, with too much eye shadow and lipstick and false eyelashes, high heels and the latest fashion in clothes and hair style, a spaceman (a rather weird, green "moon creature"), a butler, a pert maid, and a plus-fours monocled colonel. I'd like to hear from any Pelpups living near me (8 Eaton Terrace, London, S.W.1) aged 11–12, interested in puppets, acting, pets and reading.

SALLY HANCOCK—I disagree with Andrew Cornes, whose letter appeared in the last mag. I would like you (and I am sure many other Pelpups would) to keep your Minipups, for I know a family whose little daughter has taken great delight in her poodle Minipup and plays with it a great deal. I think that if Andrew Cornes does not like the Minipups, does he have to buy them? The idea of you making props for us is ideal and my mother is quite tired of my asking for empty Corn Flakes packets. (They break down anyway!) A 3ft. compère is a good idea, but if you made one, what about the people whose theatres are only about 3ft? Couldn't you make one smaller and copy the face of e.g., Mr. Miles, Bruce Forsyth, Norman Vaughan, etc. I agree that Hansel and Gretel are rather big and the characters he suggested for modern plays were excellent. I, too, love Pelham Puppets and please tell Andrew Cornes that I am not trying to pick a quarrel with him!

CAROL HEMSLEY—You need a ping-pong ball, some pipe cleaners and pencils, paints or crayons. Bend six pipe cleaners to this shape



(only bigger), make three holes in each side of the ping-pong ball and put an end of each pipe cleaner in the holes, paint a face on the ball, add strings and you have a spider puppet.

D. B. RUDD—One thing that I think you ought to show (if you haven't already) is how to make two dogs throw a ball to each other. Really, it is quite simple. All you have to do is have two dogs (or any other animals) and take a ball, which you should drill a hole through. Next fit two strings through the ball, making one go to each of the dogs' noses. Now, if this is done, all you have to do is pull one string taut and it will go to that dog's nose. When I try to paint backcloth scenes I can't seem to get any paper that is big enough. Have you any suggestions?

A roll of lining paper pasted to hardboard.

IAN HAMILTON—I agree with Andrew Cornes about properties, but not about some of the scenes. I have found that when having such scenes as an office, or Princess' bedroom, drapes and curtains and screens are useful, with props such as beds, desks, etc.

JEAN SEARLE—I was interested in Andrew Cornes' letter. What about a cheap model of a "pop" singer and several puppets to accompany him?

JOHN LYNE—I still arrange parties for children but I now leave all the puppetry to my sons. My boys are hoping to start a Pelpup Club down here, so if you have anyone interested or have the addresses of Pelpups in London, my eldest son can write to them, or if you publish the fact in your next magazine, Pelpups may write to my son Tony, who is 11 years old next September. Although we have left Kettering my magazines are still forwarded to me. I am now electrician at the Whitehall Theatre and I make up small low-voltage switchboards for puppet theatres, complete with dimmers, operating on 12v. circuits. These I build very cheaply and sell to our local children, so once again, if any Pelpups require any lighting hints or equipment they may write to me: 61 Witherington Road, Highbury, London, N.5.

RAE HURLEY—I have a stage which my father made out of wood. I have some fairy lights which I have put round the front of the stage so that they shine on the curtains. They are made of pink and yellow taffeta. I have three large bulbs which are coloured red, blue and green, but I have to buy some holders and ask my father to wire them up. At first, I had some trouble with the curtains: they would not close properly. So this is what I did. Instead of having one curtain rod, I had two and put one curtain on one rod and the other curtain on the other rod, so they overlapped.

ROBERT VILLIERS—For a start, my younger sister aged seven buys those two-string puppets. They are very useful for starters and are useful puppets for the odd scene or two in a play. No doubt we would, at least some of us, like secretaries, parlourmaids, crooks and spies and what have you. Personally, to give you an example, I use a golliwog for a crook or a spy. Pelham Puppets are not "off the point" if you look at the point from *another* point of view. I am sure that 90 per cent of the Pelpups are content with the characters that Pelpop produces, otherwise they would not join the Club would they? As you say, Andrew, we rely on Pelpop's firm a great deal, so let's be content with what characters he does produce. About thrones, doors, windows, detachable specs and canes, etc., they will arrive in the shops sometime, so don't worry. As for play books and scenes, I make no comment, as my career has not got that far. One thing I would like to stress and that is if Pelpop did not make Mickey Mouse or Donald, let alone Clowns and Golliwogs, I would not have joined, and remember, Master Cornes, that Pelpop cannot produce puppets to suit all plays and tastes.

VICTORIA HAZELL—I have made a cart for my horse puppet out of a shoe box. I have tried a lot of things for wheels, even milk bottle tops, but the best thing I find is to use four plastic doll's plates and make a hole in the middle of them. The cart looks quite nice.

CAROLINE OGLE—A rather useful fact when producing a play is using pictures if you have no time to make a backcloth. An old Christmas or birthday card is excellent for this purpose. Just thread a piece of cotton through the top corners and hang it on a drawing pin.

PATRICK SAGER—I have invented a way to use several puppets at once on a stage by fixing a piece of string across the top of the stage to hang the puppets on. This way, you free the hand that would normally be holding the control. Unfortunately, I cannot put animals on the string as they are a good bit shorter than the people (on the strings, of course). Do you think you could make the strings the same size on all the puppets?

I have been asked quite a lot about this. We may lengthen some of them but we must remember the younger children who buy these more as a toy and later become puppet enthusiasts.

I would like an American pen friend if possible, aged 13–15. My hobbies are cycling, puppetry, chess playing and cooking. (33 Spring Crescent, Southampton).

DOUGLAS MCLEOD—. . . this was followed by Mr. McBoozle dancing in front of a drop curtain. We used a drop curtain so that Helen could set the first scene for the play which was to follow.

M. LAST—I received your Puppet Post magazine today and as I read through it I found that a Pelpup had written a letter criticising the animal puppets. Well, some of the members in my area have agreed that these animal puppets are the exact things for the younger members and I think it adds colour to a show. I have Pinky and Perky and they are very good, because if you have a record player or a tape recorder you could speed up the record on the turntable and record on the tape at slow speed and play it back at normal speed. I expect that all the animal characters would look all right miming to them. I too say make more puppets, but I don't say stop making the older ones.

ALAN JEFFERY—I received a Pelham Puppet for Christmas. It was the Minstrel; he is very nice and if any other Pelpups want to know a good record for him I can recommend "Chicago" by the Big Ben Bango Band (Columbia DB 4439).

HELEN DEEKS—. . . some of them are much too expensive. The SM puppets have silly noses but have nice little bangles, brooms, buckets, etc. SS type and SL are quite nice (SS very nice—I have three). But these are only ideas from somebody who likes Pelham Puppets.

MICHAEL IPP, *Cape Town, South Africa*—I wonder if you shouldn't make more trick puppets. Ann Hogarth has written a book called "Look at Puppets." I wonder if you have read it? She wrote a lot about trick marionettes.

HILARY FOXWELL—Having received Puppet Post (which I find very interesting), I of course read Andrew Cornes' letter. At first my blood boiled, but I read it again and found quite a lot of good in it. I quite agree about the television characters. Who does want so many? But I think the Dutch and Tyrolean boys and girls are very good and can be made into all sorts of characters; and the gollie is nice, although you cannot use him for every play. I also think the puppets' noses are nice and should be left as they are. After all, puppets are puppets. Alison and I have made a stage out of a Kelloggs' Corn Flakes packing box with the front cut out and entrance for the puppets. It is painted and the cardboard cut from the front is fixed on top to hide us, with a curtain. We have painted scenery and made props. The lighting is a lamp. I would love to give a show with a small charge for some people in our village in order to raise money for some puppets. My gypsy girl's hair got messy, so I have made three different hairstyles for her. The first is a pony tail which hangs down her back with a length of $\frac{1}{4}$in. wide ribbon with the ends hanging loosely. The second is a bun and the third is a bun with some short hair loose. These two also have the ribbon tied round and loose ends; they look very attractive.

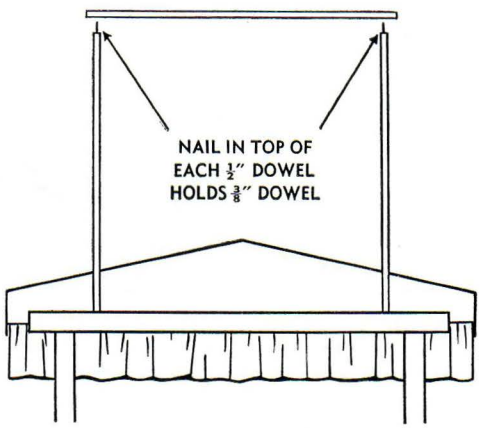
KENNETH GIBSON—I also have one of your string puppet theatres. I added an extra pair of curtains at the back of the stage. I find these very useful for variety shows. I also have detachable lights on it as well.

R. STANBROOK—In Puppet Post No. 1, Yslita Beall mentioned a portable tape recorder at a cost of £10. I have obtained a transistor tape recorder which weighs $2\frac{1}{4}$lb. It is really good at recording speech and it is very easy to operate. It runs on three batteries: two $1\frac{1}{2}$ volt and one 9 volt. The tapes are 3-inch and give 15 minutes playing time on each track. The cost of the tape recorder is £12.

IAN NESBIT—I have found a way to make the Pelham Puppets tap dance. Hold the control in the right hand and with the left grasp the leg strings and cross them; now flick your fingers (which are between the strings) to make the leg strings move. It makes a very good dance. In April, my company did a puppet show in aid of the Cancer Research Fund. We made 12/- for them.

BRUCE LEE, *New Zealand*—I have thought up an idea that may be useful to Club Members.

You need two 3ft. lengths of $\frac{1}{2}$ inch dowelling and another piece 3ft long x $\frac{3}{8}$in. You assemble it like this—



You then drill two $\frac{1}{2}$ inch holes in the top of your Pelham Puppet Theatre and put the two $\frac{1}{2}$ inch sticks in them like this—

You then tack a length of cloth on your $\frac{3}{8}$ inch bit and this will hide you from the audience.

JANE BELLAMY—I would like to see characters from "Rubovia" plays, such as a King and Queen of Rubovia, Pongo the Dragon, Weatherspoon and his cat. I am 11 and would like a pen friend in America, Canada, France, Australia or Africa, who is interested in writing, Brownies, pets, roller-skating, train spotting and puppetry. Age between 10 and 12 years. (9 Victoria Street, South Normanton, Derby).

DIANE MILLS—I only have one puppet, which I had for Christmas. It is a Clown and it can stand on it's hands by pulling the string in between its legs as far as it can go. In the summer I hope to get my mouse and tortoise to perform with my puppet, but I don't think this will work as every time I let my mouse free in the garden I almost lose him. My brother tried to take a photo of our pets all together, but my mouse is half out of the picture as he is running away! I am interested in a girl pen friend, aged 11, from Canada. Hobbies: puppetry, pets, reading and stamp collecting. (4 Enfield Grove, Woolston, Southampton).

TONY MALLION—It is a long while since I wrote to you but now I would like to remark on Master Cornes' letter. Who does he think he is? Perhaps it is *his* opinion, but saying "we" all the time is going a bit too far, because I for one do not agree with most of his idiotic "suggestions." Many Pelpups like to have a famous person such as Mickey Mouse or Torchy topping the bill. But I think you could always make a Raleigh for the people who like all that bowing and scraping

"jazz." Also, one can always purchase a two-string puppet and re-string it as one wants, or is this too much for Master Cornes? But I do wish you would make props and accessories.

TESSA MORAN, 17 West View, Hopwood Lane, Halifax, Yorks, would like a pen friend aged 10–11 in Spain, Italy or Switzerland. Hobbies: puppetry, drama, reading and needlework.

LYNDA RANCE, 1 Compton Road, Wendover, Nr. Aylesbury, Bucks. A girl pen friend aged 12–13 living in France or Canada, whose hobbies are collecting nationality dolls, swimming and puppetry.

GERALD HILL, Hartnolls Farm, Morchard Bishop, Nr. Crediton, Devon, writes: "Could you please advertise—A lonely boy (15) interested in almost everything except Jazz and Pop (me!) who would like to hear from Pelpups (of an appropriate age) living in his area."

MARILYN COE, 64 Borrowdale Road, Millbrook, Southampton, would like a pen friend in America, Switzerland or France. Age 9 to 10, boy, hobbies: reading pets and verse.

BRENDA REEDER, 70 Ullswater Avenue, Acklam, Middlesbrough, a boy pen friend, age 11–12. Hobbies: popular music and camping. From America, Australia or Canada.

KAREN TONE LIE, Pans vei 6, Ulvoya, Oslo, Norway, would very much like a girl pen friend aged 9 to 10, who can write Norwegian, Swedish or Danish.

PATRICIA CORK, 174 Inver Road, Bispham, Blackpool, would like a pen friend from America or Canada, aged about 11.

GILLIAN LLOYD, 131 Albion Street, St. Helens, Lancs, would like a pen friend, girl, preferably from America, aged about 13. Hobbies: swimming, music, stamp collecting and puppets.

MICHELE O'LEARY, 48 Wones Avenue, Toronto 6, Canada, would like pen friends in England and America, aged 8–9. Hobbies: ballet, acting and stamp collecting.

SANDRA OLDHAM, 50 Hollie Lucas Road, Kings Heath, Birmingham 14, would like a pen friend from around the Birmingham area, or Switzerland, France or America, aged 10–12. Hobbies: wild flowers, riding, reading, roller skating and puppetry.

JOHN GOLDING, 47 Max Road, Chaddesden, Derby, would like a boy pen friend in America.

LINDA ROUS, 118 Queenscroft Road, Eltham, London, S.E.9, a pen friend from Spain aged about 11–12. Hobbies: puppetry, sewing, painting and modelling.

SUSAN ROTHWELL, 8 Bolton, Street, Ramsbottom, via Bury, Lancs, a pen friend in America aged 12-13. Hobbies: reading, tennis, swimming and ballroom dancing.

JEAN HEARN, 130 Warren Road, Farnborough, Orpington, Kent, a pen friend living in Australia, Sweden, Canada or England, aged 12–13, interested in puppets, Guiding, recorder, stamp collecting, reading, swimming and cycling.

PAUL ASTON, Cwmbyr, Falley, Llandeilo, Carms., would like a pen friend under the age of nine.

JOHN ASHBY, 29 The Cornfield, Stoke Aldermoor, Coventry, would like to hear from a Pelpup living in the Coventry area (boy).

DENISE ANSTED, 12 Rivernook Close, Walton-on-Thames, Surrey, would like a pen friend in America and BERYL ANSTED would like a pen friend in India.

GLENIS MARSHALL, 1 Trent Avenue, Reddington, Nottingham, a girl pen friend in America or Canada, age about 9.

MARILYN TRUEMAN, Provident House, Ashley, Nr. Newmarket, a pen friend in England, girl aged 10–12. Hobbies: reading, puppetry, cycling and knitting.

MARGARET FULLERTON, "Hamlin," Highbury Avenue, Springwell, Gateshead 9, a girl pen friend from France, Italy or Switzerland. Hobbies: Guiding, swimming, dancing and puppetry. Aged 11-12.

YVONNE PRESTON, 5 Pemerton Road, Weeke Estate, Winchester, a pen friend, boy or girl, aged 11–12, from Adelaide, Australia, interested in swimming, reading, drawing and cycling.

DEREK HUGHES, 36 Kinlet Road, Shooters Hill, Woolwich, London, S.E.18, would like to hear from Pelpups living in his area. Also a pen friend in America or Canada, aged 9–10. Hobbies: puppetry, reading, stamps, animals, birds and coins; boy or girl.

SANDRA STANDFIELD, 271 High Street North, Manor Park, London, E.12, would like a pen friend in America or Australia, boy, aged 17–20, interested in foreign travel and current affairs; also having an interest in general pastimes, particularly journalism.

JILL WARDLEWORTH, c/o Col. E. D. Wardleworth, H.Q., A.F.C.E.N.T., B.F.P.O.6, would like a pen friend in France. Hobbies: riding, puppetry and handwork. Aged about 12.

JUNE DENNETT, 19 Teddington Avenue, Dalton, Huddersfield, Yorks, a pen friend in Australia or New Zealand.

IAN ALLEN, 42 Highlands Road, Fareham, Hants, would like to hear from any Pelpups living near Fareham. Hobbies: puppetry and drawing.

VALERIE ALLEN, 42 Manor Crescent, Wendover, Bucks, would like a pen friend in France or Canada. Hobbies: Guides, puppets, farming.

CHARLES RENWICK, Venlaw, 175 High Street, Cherryhinton, Cambridge, would like a pen friend aged about 10, interested in puppetry, art and the theatre in general.

ROBERT HINCHLIFFE, 23 Buckingham Road, Newbury, Berks, would like a boy pen friend living in England, aged 8 to 9.

HELGA WERWIE, 129 Fairfax Crescent, Southouram, Halifax, Yorks, would like a pen friend living in France, Australia or America, aged 13 to 14, boy or girl. Hobbies: athletics and dolls in national costume.

RICHARD JOINER, 2 Marigold Lane, Solihull, Warwickshire, wants a girl pen friend in France, aged 15–16. Hobbies: puppetry, swimming, pop records.

JOHN ASHBY, 29 The Cornfield, Stoke Aldermoor, Coventry, would like a pen friend in Holland or France. Hobbies: sprint running, climbing, riding, cycling and puppetry.

DIANE KNIGHT, 26 Bedford Road, Sutton Coldfield, Warwickshire, would like a girl pen friend aged about 9. Hobbies: stamp collecting, gardening, sewing, hairdressing, puppetry.

ROSALYN RICHARDSON, 57 Devonshire Avenue, Dartford, Kent, a pen friend aged 10–12 living in Canada, France, Holland or Switzerland. Hobbies: reading, puppetry, horses and cigarette cards.

SUSAN WIDDOWSON, 83 Spendlow Gardens, Eyres Monsell Estate, Leicester, would like a pen friend in Italy, Germany or France, aged about 9. Hobbies: puppetry, reading, swimming and cycling.

JEAN ELSTOB, 70 St. Leonard Street, Hendon, Sunderland, would like a pen friend anywhere in the British Isles, aged about 9. Hobbies: stamp collecting, knitting, reading and puppetry.

JOY BARKER, 13 Millway, Fulstow, Louth, Lincs, would like a girl pen friend in Brazil, Switzerland or Rhodesia, aged 12–14. Hobbies: stamp collecting, puppetry, animals, reading, cycling and records.

KENNETH HOLDEN, Moorlands, Hibbert Lane, Marple, Cheshire, would like to hear from Pelpups living near him.

JONATHAN SEDGWICK, Aisling, Strand Road, Sutton, Co. Dublin, would like a pen friend in America or any other English speaking country, and also to hear from any Pelpups living near him. Hobbies: puppetry, stamp collecting, reading and sports.

WENDY MARTIN, Tinkers Barn, 53 Marshals Drive, St. Albans, Herts, would like a pen friend in Australia, aged 12 to 13, girl. Hobbies: needlework, roller skating, horse riding and puppetry. Wendy would also like to hear from Pelpups living near her.

PAULINE POLLARD, 19 Ricks Road, Birchgrove, Cardiff, would like a girl pen friend in France. Hobbies: ballet dancing, tap dancing, stamp collecting, walking, puppetry, reading. Aged 8–10.

CLIVE POLLARD, 19 Ricks Road, Gabalfa, Birchgrove, Cardiff, would like a boy pen friend in France. Hobbies: stamp collecting, puppetry, cricket, reading, walking, Scouts.

LINDA LEONARD, 6 Darley Avenue, Crewe, Cheshire, would like a girl pen friend, aged 10–11 in America, Canada or Australia. Hobbies: skating, reading and puppetry.

MADELEINE GRANT, 10 Callary Road, Mount Merrion, Co. Dublin, would like a pen friend, aged 14 to 15, living anywhere outside Ireland.

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